

CAMERA SCRIPT FOR O.B.

Project Numbers

Ep.1 - 02344/7046

Ep.2 - 02344/7047

'DOCTOR WHO'

SERIAL 4B

~~THE SONTARAN EXPERIMENT~~
('The Sontaran Experiment')

by Bob Baker and Dave Martin

EPISODES ONE AND TWO

Producer.....PHILIP HINCHCLIFFE
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O.B. RECORDING DATES

RECORDING NO. VTC/6HT/94642MLC

26th, 27th, 28th, 29th, 30th September
and 1st October 1974

Location Area: Dartmoor.

TX '75

TRANSMISSION DATES:

EPISODE ONE - SATURDAY, 22ND FEB. 1975

EPISODE TWO - SATURDAY, 8TH MARCH 1975

"DOCTOR WHO" (4B)

"THE DESTRUCTORS"

EPISODES ONE & TWO

CAST LIST

Doctor Who.....TOM BAKER
Harry Sullivan.....IAN MARTER
Sarah Jane Smith.....ELISABETH SLADEN
Roth.....PETER RUTHERFORD
Erak.....PETER WALSHE
Krans.....GLYN JONES
Vural.....DONALD DOUGLAS
Styre/Marshal.....KEVIN LINDSAY
Zake (& Db1. Dr. &
Harry).....TERRY WALSH
Prisoner.....BRIAN ELLIS
Db1. for Styre.....STUART FELL

"DOCTOR WHO"SERIAL 4B

by

Bob Baker and Dave Martin'The Destructors'
(The Sontaran Experiment)EPISODE ONE/TO BE RECORDED LATER/TELECINE 1 (35mmTK) OPENING TITLES
S/I T/J SLIDESSOF

- (1) The Sontaran Experiment
- (2) by Bob Baker and Dave Martin
- (3) *Part One*

END TELECINE 1

- /THURS/
1. 1 A CAMS: 1A,B,C,D,X
WS HEATHLAND 2A,B,C,D
1. EXT. HEATHLAND. DAY. (O.B.)
(MATTERBEAM GLOBE AREA)
- PAN L. GLOBES (UNDULATING SANDY SCRUB
LIKE AN OLD TANK TRAINING
GROUND. PLENTY OF BUMPS AND
HOLLOWS, FERN AND GORSE
TYPE VEGETATION.
- RECORDING
BREAK (1)
2. 2 A / ESTABLISHING SHOT OF A
WS GLOBES FAIRLY LEVEL PATCH IN THE
MIDST OF THE SCRUB.
3. 1 B / HERE AND THERE, GLINTING IN
(LOCKED OFF) THE SUNLIGHT, FLASHES OF
L/A CS GLOBE REFLECTED LIGHT AS THE
R. f/g CAMERA PANS AROUND A
CIRCLE OF STAINLESS STEEL
GLOBES COMPRISING THE
MIX RECEPTION AREA OF THE
LS DOCTOR APPEARS - - MATTER BEAM.
- A HUMMING NOISE EMANATES
FROM THE GLOBES, RISING TO

RUN-ON SET IN DOCTOR

- 3X. 1 B /
(LOCKED OFF)
L/A CS GLOBE - 1 -
R. f/g/DOCTOR R.

(LOOKS R.)
 4. 2 A /
 MCU DOCTOR
 (LOOKS ROUND)

A CRESCENDO AND THEN
 CUTTING ABRUPTLY. THE
 DOCTOR APPEARS IN THE
 CIRCLE. HE LOOKS ROUND
 FOR THE OTHERS.
 THE HUMMING CRESCENDO
 AGAIN AND HARRY APPEARS.
 THEN PROMPTLY DISAPPEARS
 AND THE DOCTOR REACTS.

RECORDING BREAK (2)

5. 2 B /
 (LOCKED OFF)
 LS GLOBES
 (HOLD FOR 20 SECS)

HARRY IS ON THE BLINK.
 HERE-GONE-~~HERE~~-GONE.
 FINALLY HERE.

MIX
 HARRY APPEARS - - - -
 MIX
 HARRY DISAPPEARS - -

HARRY: Ah, Doctor.

6. 1 B /
 MCU DOCTOR

RUN - ON (2) SET HARRY IN

5X. 2 B /
 (LOCKED OFF)
 LS GLOBES & HARRY
 (HOLD FOR 20 SECS)

RECORDING BREAK CAM. 1 REFRAMES-LOCKS OF
 (3) CAM. 2 REFRAMES

7. 1 B /
 (LOCKED OFF)
 LS GLOBES
 (HOLD 20 SECS)

MIX
 HARRY APPEARS - - - - -

MIX
 HARRY DISAPPEARS - - - - -

8. 2 B /
 MCU DOCTOR

RUN ON (3) SET HARRY IN

7X. 1 B /
(LOCKED OFF)
LS HARRY
(HOLD 20 SECS)

RECORDING BREAK (4) CAM 1 to 1C -LOCKED OFF

9. 1 C /
(LOCKED OFF)
LS GLOBES

MIX
HARRY APPEARS - - - - -

RUN ON (4) HARRY IN

9X. 1 C /
HARRY APPEARS

10. 2 B /
MCU DOCTOR

DOCTOR WHO: Are you staying or
going? Or going or staying?

11. 1 C /
LS HARRY
PAN him L.
2S DOCTOR/HARRY

HARRY: I feel like a morse
message. Slightly scrambled.

12. 2 B /
2S DOCTOR/HARRY

DOCTOR WHO: Now let's get on
with it.
DOCTOR out L.

RECORDING BREAK (5) 2 TO C

13. 2 C /
LOOSE 2S
DOCTOR/HARRY

(TAKES OUT SONIC SCREWDRIVER
AND STOOPS TO EXAMINE
ONE OF THE GLOBES)

DOCTOR WHO: These must be the
refractors. Now then -

DOCTOR/HARRY
f/w
HOLD 2S

HARRY: Oh - Doctor?

DOCTOR WHO: (ALREADY PREOCCUPIED)
Mmmm?

- 3 -

HARRY: I can see you're busy but -
er - what about Sarah?

DOCTOR WHO: Oh, yes. Sarah.

(FROM THE DISTANCE
MUFFLED)

SARAH: (OOV) He-elp...!

DOCTOR WHO: Oh, dear -

(THEY LOOK ROUND THE
SURROUNDING GORSE.)

14. 1 D
LS SARAH'S
legs

PAN TO SARAH'S LEGS
STICKING UP OUT OF
A GORSE BUSH)

15. 2 C
MCU DOCTOR

SARAH: (OOV) Help me - ouch! /

PAN him R.
2S HARRY/
DOCTOR

DOCTOR WHO: (FROWNS) Mmm....it's
not only oscillating, it's
ellipsing as well....You'd better
give her a hand, old chap....

HARRY OUT R.

HARRY: Righty-oh.

16. 1 D
MS DOCTOR
(GLOBE f/g)

DOCTOR WHO: Yes, I see the
problem. Focus gone a bit fuzzy.

17. 2 C
CU GLOBE

(HE STOOPS TO CLEAR AWAY
THE EARTH FROM AROUND THE
GLOBE CLOSEST TO HIM.)

RECORDING BREAK(6)

HARRY PULLS SARAH OUT OF
THE GORSE)

(THE FOLLOWING
SECTION
RECORDED AT
END OF
PAGE 5)

HARRY: Okay, old thing?

SARAH: I am not a thing...

HARRY: Doctor says it's the
refractors.

(RECORDED AT
END OF PAGE 5)

- 4 -

SARAH: Is it? Ouch -

HARRY: I say, not hurt are you?

SARAH: Only in the....

(SHE PULLS A VERY SPIKY
PIECE OF GORSE OFF HER
BEHIND)

dignity....

18. 1 D / (THEY APPROACH THE DOCTOR.
3S DOCTOR/ STILL ON HIS KNEES - HE
SARAH/HARRY HAS CLEARED THE GLOBE AND
IS OPERATING ON THE
PEDESTAL BENEATH WHICH
CONTAINS THE CONTROL
CIRCUITS)

SARAH &
HARRY f/w
X L. out L.

DOCTOR WHO: Ah, Sarah! You're
looking well.

(SARAH SNIFFS)

19. 2 C / (DOCTOR WHO: Look - ah - this is
3S SARAH/ going to take some time to do the
HARRY/DOCTOR whole lot.)
(HE INDICATES THE CIRCLE
OF GLOBES)

So why don't you make the most
of it?

20. 1 D / SARAH: Make the most of what?
MCU DOCTOR

DOCTOR WHO: I mean it's a glorious
day, beautiful unspcilt countryside -
no one's set foot here for
thousands of years -

21. 2 C /
MCU SARAH

- SARAH: What you're trying to say is that you're busy and you'd like us to push off./
22. 1 D
MCU DOCTOR
- DOCTOR WHO: Pithily put. I would phrase it more elegantly, of course. /
23. 2 C
3S SARAH/
HARRY/DOCTOR
- HARRY: Might as well have a recce while we're here. Coming old - coming, Sarah? /
24. 1 D
MCU DOCTOR
25. 2 C
3S SARAH/HARRY/
DOCTOR
PAN SARAH/HARRY
L. / (SARAH SIGHS WITH EXASPERATION AND MOVES OFF WITH HARRY)
- DOCTOR WHO: (POINTS) Trafalgar Square should be that way. /
26. 1 D
MCU DOCTOR
27. 2 C
2S SARAH/HARRY SARAH: Trafalgar Square? /
28. 1 D
MCU DOCTOR DOCTOR WHO: If this is Piccadilly.... /
29. 2 C
2S SARAH/HARRY
- SARAH: You're joking... aren't you? /
30. 1 D
MCU DOCTOR DOCTOR WHO: Mind the traffic!
(THE DOCTOR GRINS AND BENDS TO HIS WORK) /
31. 2 C
2S SARAH/HARRY
PAN SARAH/HARRY
R. HOLD on
DOCTOR
32. 1 D
MCU DOCTOR /
33. 2 C
CU GLOBE /

RECORDING BREAK (7)

THURS

75. 1 L CAMS: 1L
 2S SARAH 2L
 HARRY
 2.A. EXT. ANOTHER AREA OF HEATH. DAY. (O.B.)
 (WALK AREA (2))

SARAH: Trafalgar Square, my foot!
Not a pigeon in sight!

HARRY: Don't suppose many of our feathered friends survived, you know. There's not much in the way of life, is there?

SARAH: I imagine lizards and things
came off best.

76. 2 L HARRY: And bacteria. /
MCU SARAH

SARAH: Everything's so still.
It's rather creepy.

77. 1 L
2S SARAH/
HARRY
HARRY rises
comes f/w
X's L.

HARRY: Well, you wo
much noise. I mean
pretty quiet little

HARRY: Well, you wouldn't expect much noise. I mean bacteria are pretty quiet little bugs.

2S HARRY/SARAH SARAH: I don't like it here,
Harry. It doesn't seem like
Earth at all.

HARRY: Oh, I dunno. It's nice
and clean, anyway - no lolly
sticks.

SARAH: (FLATLY) It's not what
I expected.

HARRY: Well, it'll soon change when they get down from Nerva. Their animal-botanic section is packed with stuff.

SARAH: (GRABBING HIM) What was that?

HARRY: What?

SARAH: Listen!

HARRY OUT L. HARRY: I can't hear anything.

SARAH LOOKS L.

1 L
CU BRACKEN
MOVING (HE MARCHES TO THE TOP OF THE NEXT RISE. THERE IS A DISTINCT SOUND OF MOVEMENT IN THE BRACKEN BEHIND SARAH)/

78. 1 L
MCU SARAH

SARAH: Over there! /

79. 2 L
LS HARRY

(HARRY TURNS, LOOKS, SEES NOTHING)

80. 1 L
CU SARAH HARRY: Come on. It's pure imagination. /

81. 2 L
LS HARRY comes f/w
2S HARRY/
SARAH (SARAH DOES NOT MOVE) /
Sarah - there's been no life on earth - not of any size - for ten thousand years!

82. 1 L
CU SARAH SARAH: We don't know that. Not for sure. There could...well, there could be things here. /

83. 2 L
CU HARRY

84. 1 L HARRY: Such as what? /
CU SARAH
85. 2 L SARAH: I don't know. Mutations...
2S HARRY/SARAH creatures. /
86. 1 L HARRY: Oh, come on! /
CU SARAH (SHE LETS HIM PULL HER
TO THE TOP OF THE RISE.
87. 2 L SOMETHING UNSEEN RUSTLES
2S HARRY/SARAH THROUGH THE BRACKEN AFTER
PAN them L. THEM)
Out L.
- ZOOM IN
bracken moving

(NO SCENE 3)

RECORDING BREAK (28)

88. 1 L /
CU BRACKEN
moving

RECORDING BREAK (29)

THURS

37. 2 E CAMS: 1E, F
 CU 2E
 MIRROR 4. EXT. GLOBE CIRCLE. DAY (O.B.)
 (MATTERBEAM AREA)

 DR'S face
 in mirror

38. 1 E / (THE DOCTOR WORKING
 LS DOCTOR THE THIRD SILVER GL
 HE TUMTITUMS:
 GLOBE L. & 'IF YOU WERE THE ON
 R. f/g GIRL IN THE WORLD')

39. 2 E /
 MCU DR.
 PAN him L.
 TILT DOWN
 globe

RECORDING BREAK (9)

(ANOTHER ANGLE:

40. 1 F /
 CU RIFLE
 BARREL thru
 bracken

 A RIFLE BARREL PARTING
 THE BRACKEN AND SIGHTING
 ON THE DOCTOR'S BACK.
 IT IS A MODERN WEAPON,
 VERY UNLIKE A PRESENT-
 DAY RIFLE.

2 F
 MS-DR'S BACK - - - - -

SP.FX.
GUN SIGHT
MASK

RECORDING BREAK (10)

41. 1 F
 TIGHT 2S ZAKE/
 ERAK
 ERAK rises
 goes u/s

(TWO MEN, SCRUFFILY BEARDED,
UNIFORMED, GAZING DOWN
AT THE DOCTOR. ERAK
HANDS HIS RIFLE TO ZAKE.

ERAK: Keep him covered Zake. I'll
get the others.....

(DOUBLED, KEEPING OUT
OF THE DOCTOR'S VISION
HE HURRIES BACK UP
THE SLOPE)

RECORDING BREAK (11)

42. 2 F
MS DR'S BACK

/SP.FX. GUN SIGHT MASK/

RECORDING BREAK (12)

EP.1FRI

103. 2 A CAMS: 1A, B
HARRY enters 2A

5. EXT. ANOTHER AREA. DAY. (O.B.)
(PIT AREA (TOP))

Comes f/w,
X's R. (HARRY, LEADING
SARAH enters THE WAY, TURNS
u/s L. TO CALL SARAH)
HARRY turns L.

104. 1 A /
CU HARRY HARRY: Come on, Sarah -
HARRY falls
out frame

(AND DOWN HE
GOES INTO A
PIT CUNNINGLY
1 B
CU HARRY'S -- -- COVERED OVER
foot thru WITH BRACKEN.
bracken

SARAH RUNS TO
THE HOLE.
(L/A HARRY (DBL)
falls to bottom HARRY IS SPRAWLED
out R. AT THE BOTTOM
HARRY in L. -- -- OF THE PIT.
Lies at bottom IT IS ABOUT 12
FEET DEEP)

105. 2 A /
MLS SARAH
runs f/w SARAH: Harry! Are you all right?
HOLD her CU Harry!

(HARRY GROANS
AND STIRS)

RECORDING BREAK (43)

106. 1 B /
2S SARAH/
HARRY at (SARAH: Harry! Are you all right?
bottom Harry!)

RECORDING BREAK (44)

107. 1 B /
CU HARRY'S foot
thru bracken

RECORDING BREAK (45)

SAT

6. EXT. ENCAMPMENT. DAY (O.B.)

190. 1 A ERAK: Krans! /
 LS ERAK I've seen a guy...(PANTING) Some
 Comes f/w stranger -
 2S KRANS/
 ERAK

191. 2 A /
 MS KRANS KRANS: What?

 Rises

 2S KRANS /
 ERAK ERAK: Zake's watching him. He's
 down by that circle. I thought
 maybe Vural -

 KRANS: He's gone looking for
 grub. By the circle, eh?

192. 1 A
2S KRANS/
ERAK ERAK: Yeah...Could be he's
something to do with this mess,
KRANS out L. huh?

193. 2 A
MS KRANS
comes f/w (KRANS PICKS UP HIS RIFLE)
KRANS: (GRIM) We'll soon find
out!
2S KRANS/
ERAK out R.

RECORDING BREAK (75)

FRI

108. 2 A CAMS: 1B, 2A
CU SARAH

7. EXT. THE PIT DAY. (O.B.)
(PIT AREA (TOP))
(HARRY SITS UP)

HARRY: No bones broken I don't think.

(HE GETS TO
HIS FEET)

All the same, I'm stuck. Aren't I?

SARAH: Harry. There's something wrong here....I mean the edge of this hole was covered.... /

109. 1 B
H/A LS HARRY

HARRY: Of course it was. That's why I fell into it... Oh, I see what you mean! Deliberate trap, eh? /

110. 2 A
MCU SARAH

SARAH: I'll go and get the Doctor. /

111. 1 B
H/A LS HARRY

(HARRY'S WORRIED
REACTION...THEN
A RUEFUL SMILE)

HARRY: I'll - er - wait here then. /

112. 2 A
MCU SARAH

OUT L.

(WE TAKE HIS
POV OF SARAH
VANISHING FROM
THE EDGE OF THE
PIT)

RECORDING BREAK (46)

THURS

43. 2 E CAMS: 2E
MS
DR. 7B. EXT. GLOBE CIRCLE. DAY (O.B.)
(MATTERBEAM AREA)

(THE DOCTOR HAS REMOVED
A PIECE OF GLOBE MECHANISM.
HIS SONIC SCREWDRIVER IS
ON THE GROUND BESIDE
HIM AS HE POLISHES THE
CORRODED METAL)

RECORDING BREAK (13)

THURS

99. 1 M CAMS: 1M
L/A 2S
ZAKE/MACHINE
7C. EXT. HEATH. DAY (O.B.)
(HEATHLAND - NEAR MATTERBEAM AREA)

In R.
Comes f/w

ZAKE falls
out L.

(THE MACHINE IS
GAINING ON ZAKE.
HE LOOKS BACK
FEARFULLY, MISSES
HIS FOOTING)

RECORDING BREAK (39)

- 14D -

THURS

92. 1 Y CAMS: 1Y
 L/A W/S
 Top 7X. EXT. HEATH. DAY (O.B.)
 of (2ND HALF OF SCENE 7C)
 Gully

 (WALK AREA (3))

ZAKE in
falls out L. (ZAKE FALLS INTO
GULLY)

RECORDING BREAK (33)

THURS

44. 2 E CAMS: 1E
MCU DR. 2E

7D. EXT. GLOBE CIRCLE. DAY (O.B.)
(MATTERBEAM AREA)

(THE DOCTOR HEARS
A DISTANT CRY.
HE SPRINGS UP)

45. 1 E DOCTOR: Harry!
LS DR. /
(HE RUNS)
Runs f/w
out L.

RECORDING BREAK (14)

- 14G -

$\frac{2}{\text{CU}}$ $\frac{\text{Y}}{\text{GUN}}$ -----

SP.FX.
GUN FIRES

$\frac{2}{\text{DR. in L.}}$ $\frac{\text{Y}}{\text{Falls}}$ -----

RECORDING BREAK (35)

96. $\frac{2}{\text{CU}}$ $\frac{\text{Y}}{\text{DR.}}$ -----/

RECORDING BREAK (36)

97. $\frac{2}{\text{DR. in L.}}$ $\frac{\text{Y}}{\text{Falls}}$ -----/

RECORDING BREAK (37)

98. $\frac{2}{\text{CU}}$ $\frac{\text{Y}}{\text{GUN}}$ -----/

SP.FX.
GUN FIRES

RECORDING BREAK (38)

EP.1

THURS

89. $\frac{2 \quad L}{LS \text{ SARAH}}$ CAMS: 2L

LS SARAH

8. EXT. ANOTHER AREA. DAY. (O.B.)
(WALK AREA (2))

(WALK AREA (2))

runs in
PAN her R.

PAN her R.

(SARAH RUNNING
BACK OVER THEIR
TRACKS TOWARDS
THE RECEPTION
AREA.

1 K
H/A LS-SARAH
RUNS L.-R.

$\frac{1}{H/A} \frac{1}{LS} \frac{1}{SARAH}$

RUNS L.-R.

SHE SNEAKS BACKWARD
GLANCES THE WHOLE
TIME, SCARED
THAT SOMETHING IS
AFTER HER)

RECORDING BREAK (30)

THURS

46. 1 E CAMS: 1E (HANDHELD)
 (HANDHELD) 2E
 CU GLOBE

9. EXT. GLOBE CIRCLE. DAY.

TILT UP -
 PAN R.

(MATTERBEAM-GLOBE AREA)

SARAH in
 b/g comes
 f/w

(A SILVER GLOBE
 IN FOREGROUND.
 TILT UP TO
 SHOW SARAH RUNNING
 INTO THE CIRCLE)

CRAB R. with
 her

SARAH: Doctor? (LOOKING AROUND)
Doctor?

47. 2 E
 2S SARAH/
 GLOBE
 SARAH f/w
 HOLD her MCU
 bends out of
 frame

(WITH INCREASING
 FEAR, SHE PACES
 ROUND THE
 CIRCLE/ COMES
 TO THE GLOBE
 THE DOCTOR WAS
 WORKING ON THERE,
 ON THE GROUND,
 IS HIS SONIC
 SCREWDRIVER)

CU SCREWDRIVER
 picked up

MCU SARAH

RECORDING BREAK (15)

48. 2 E
 CU Screwdriver
 picked up

RECORDING BREAK (16)

EP.1FRI

180. 1 G CAMS: 1G (HANDHELD)
 MCU HARRY 2D (HANDHELD)

10. EXT. THE PIT. DAY. (O.B.)
(PIT AREA BOTTOM)

PAN him L. (CLOSE ON HARRY
 EXAMINING THE
 SANDY WALLS OF
 THE PIT.

A NOISE MAKES
 HIM DESIST. HE
 LOOKS UP)

HARRY: Sarah?

181. 2 D /
 2S TOP OF PIT/
 HARRY (BUT ALL HE SEES
 ZOOM IN Stones IS THE EDGE OF
 THE PIT CRUMBLING
 UNDER SOME UNSEEN
 182. 1 G FOOT./AND SAND
 CU HARRY AND STONES FALLING
 INTO HIS FACE)

Hello? Who's there?

(NO REPLY: ONLY
 SOMETHING MOVING
 AWAY THROUGH THE
 BRACKEN)

183. 2 D Hey! Now look here -/
 TOP OF PIT
 rock thrown over

184.

1 G

CU HARRY

(A LARGE ROCK
IS HURLED WITH
FORCE INTO THE
PIT:)

HARRY CROUCHES
DOWN IN THE
CORNER OF THE
PIT, FLATTENING
HIMSELF AGAINST
THE WALL.

TILT DOWN
with him

ANOTHER STONE
CRASHES DOWN.
AND ANOTHER.

HARRY STARTS
SCRABBLING
AWAY AT THE
SCRUB AND
BUSHES AT THE
BOTTOM OF THE
PIT, DESPERATELY
TRYING TO MAKE
AN OVERHANG
FOR HIMSELF HIS
EFFORTS REVEAL
THE KEYSTONE OF
AN ARCH. THERE

1 XCU OPENING

HARRY in R.

IS A NARROW GAP UNDER
IT, ANOTHER ROCK
CRASHES DOWN FROM
ABOVE, DANGEROUSLY
CLOSE. HARRY
WRIGGLES INTO
THE HOLE)

RECORDING BREAK (70)

EP.1

THURS

49. 2 G CU SARAH CAMS: 2G 1G

11. EXT. GLOBE CIRCLE. DAY. (O.B.)
(MATTERBEAM GLOBE AREA)

SARAH: Doctor!

1 A
LS SARAH

2 CU SARAH - - - - - (THE FAINT ECHO OF
HER SHOUT MOCKS HER.
SHE FEELS VERY ALONE.

50. 1 G SHE LOOKS AT THE
CU SCREWDRIVER SONIC SCREWDRIVER
IN HER HAND. THEN
51. 2 G UP AROUND THE EMPTY
CU SARAH HEATHLAND. SHE

1 - A - - - - - POCKETS THE SCREWDRIVER
LS SARAH AND HEADS OFF BACK
RUNS u/S TOWARDS THE PIT.
FEAR SOON MAKES HER
BREAK INTO A RUN)

RECORDING BREAK (17)

THURS

90. 2 M CAMS: 2M, N
CS heather

13. EXT. HEATHLAND. DAY. (O.B.)
(WALK AREA (3))

KRANS,
DOCTOR, ERAK
in R. out L.

(LOW SHOT OF BOOTS AND
TORN TROUSERS TUCKED INTO THEM
MARCHING ALONG THE TRACK.

ZOOM IN
CU ROTH

THE LEADING PAIR OF
BOOTS PASSES CAMERA THEN
WE SEE THE DOCTOR, SLUNG
ON A POLE LIKE A DEAD STAG,
UNCONSCIOUS. THEN A
SECOND PAIR OF BOOTS PASSES
CAMERA.

THERE IS A RUSTLING IN
THE BRACKEN BESIDE THE TRACK.
THE FRONDS PART AND THE
GAUNT, MANIC FACE OF ROTH
PEERS OUT FURTIVELY)

RECORDING BREAK (31)

91. 2 N
KRANS, DOCTOR,
ERAK come
f/w, out L.

RECORDING BREAK (32)

/EP.1//FRI/

113. 2 A CAMS: 1B
 SARAH 2A
 enters 12. EXT. THE PIT. DAY. (O.B.)
 (PIT AREA (TOP))
 runs f/w (SARAH ARRIVING,
 HEAVING FOR BREATH,
 AT THE EDGE OF THE
 PIT AND LOOKING DOWN)

SARAH: I can't find ... him.

RECORDING BREAK (47)

114. 1 B / (SHE SEES THE FLOOR OF
 H/A 2S SARAH/ THE PIT COVERED IN
 bottom of pit ROCKS AND DISLODGED
 EARTH)

115. 2 A /
 MCU SARAH
 She sinks, Oh no.....
 TILT DOWN

116. 1 B / (SHE COLLAPSES ONTO
 CU BRACKEN THE GROUND. FOR
 picked up A SECOND OR TWO
 IT IS ALL TOO MUCH
 FOR HER. THEN SHE
 PULLS HERSELF TOGETHER
 AND LOOKS AROUND.

117. 2 A / A PIECE OF THE BRACKEN
 MCU SARAH USED TO COVER THE PIT
 CATCHES HER EYE.
 IT CONFIRMS HER
 EARLIER FEARS: THE
 118. 1 B / END OF THE BRACKEN
 MS SARAH HAS BEEN FRESHLY CUT.

UP into frame STILL HOLDING ONTO
 THE BRACKEN AS THE
 ONLY CLUE SHE HAS,
 SARAH STANDS UP
 AND TAKES A GOOD
 LOOK ROUND FOR SIGNS
 OF ANY LURKING ENEMY)

RECORDING BREAK (48)

SAT

194. 2 A CAMS: 1A
LS GULLEY 2A
14. EXT. ENCAMPMENT. DAY (O.B.)

KRANS/
DR./ERAK
come f/w
drop Doctor

(A LEAN-TO OF BRANCHES AND
FERNS. THE TWO MEN COME
STAGGERING INTO THE
ENCAMPMENT. THEY ARE
SCRUFFILY BEARDED AND WEAR
WHAT IS RECOGNISABLY SOME
SORT OF MILITARY UNIFORM.

PAN KRANS/
ERAK L.

THEY DROP THE DOCTOR
UNCEREMONIOUSLY ON THE
FLOOR AND STRETCH THEIR
BACKS. THE OLDER, KRANS,
BLOWS LIFE INTO THE
SMOULDERING FIRE IN FRONT
OF THE HUT)

ERAK: How long before the dope
wears off?

195. 1 A KRANS: He's coming round now.
MCU DOCTOR

(CU THE DOCTOR:
A FLICKER OF CONSCIOUSNESS)

196. 2 A
2S ERAK/KRANS Cut him loose, Erak. Leave his
hands tied.

ERAK f/w

PAN him R.

2S ERAK/DR.

(ERAK TAKES A MACHETE AND
CUTS THE DOCTOR FREE FROM
THE POLE. THEY HAUL HIM
TO HIS FEET. KRANS TAKES
A BURNING BRAND FROM THE
NOW GLOWING FIRE AND
PUSHES IT TOWARDS THE
DOCTOR'S FACE. / THE
DOCTOR'S EYES OPEN)

197. 1 A
2S KRANS/DR.

DR. RISES
PAN L. incl.
KRANS

198. 2 A DOCTOR WHO: What the - /
 MS KRANS

Comes f/w

2S KRANS/DR.

(KRANS THROWS THE BRAND
BACK IN THE FIRE AND
GRABS THE DOCTOR BY
THE COLLAR)

199. 1 A KRANS: All right. Now talk! /
 TIGHT 2S
 KRANS/DR. DOCTOR WHO: Certainly. What

would you like me to say?

200. 2 A DOCTOR WHO: Certainly. What
 TIGHT 2S
 KRANS/DR. KRANS: (SHAKING HIM) What have

you done with our crewmates?

RECORDING BREAK (76)

EP.1FRI

119. 1 C CAMS: 1C
CS 2B
SARAH 15. EXT. PIT AREA. DAY. (OB)
(PIT AREA (TOP))
Comes f/w
out R. (SARAH IS DRAGGING
A ROTTEN TREE TRUNK
ABOUT TEN FOOT LONG
TOWARDS THE PIT.
AS SHE REACHES THE
EDGE SHE PAUSES FOR
BREATH ... AGAIN THE
RUSTLING IN THE BRAKEN:

120. 2 B
MLS SARAH
Comes f/w
(HOLD bracken
b/g) / SHE LOOKS ROUND
NERVOUSLY. THE BRAKEN
MOVING. NOTHING ELSE)

121. 1 C
CU SARAH

122. 2 B
CS BRAKEN

123. 1 C
CU SARAH

RECORDING BREAK (49)

SUN

357. 1 K CAMS: 1K (HANDHELD)
(HANDHELD)
L/A 16. EXT. RUINS. DAY (O.B.)
ROCKS (SARAH'S DUNGEON)

HARRY in R.

(ROCKS.

Climbs

HARRY IN & STARTS TO CLIMB)

RECORDING BREAK (113)

EP.1

-- 25A-

(102)

SUN

364. 1 M CAMS: 1M

CU TUNNEL
EXIT

16A. EXT. RUINS. DAY (O.B.)

(TUNNEL EXIT)

HARRY appears

THE TUNNEL EXIT

Out L.

HARRY APPEARS AND
EXITS L.)

RECORDING BREAK

(118)

- 25A -

FRI/

124. 2 B CAMS: 1D(HANDHELD),E,F
MS 2B
SARAH. EXT. PIT AREA. DAY (O.B.)
(PIT AREA (TOP))

(SARAH IS LOWERING THE LOG INTO THE HOLE, INTENDING TO USE IT AS A SORT OF LADDER.

125. 1 D
(HANDHELD)
MS SARAH
TRACK IN SARAH
(Roth's hand in L.)

SUDDENLY A DIRTY HAND CIAMPS ROUND SARAH'S NECK AND ACROSS HER MOUTH AND SHE IS DRAGGED BACKWARDS.

PAN them L.
CRAB R.

ROTH, DRESSED IN RAGGED SPACE GEAR, PINIONS SARAH TO THE GROUND. SHE STRUGGLES AND TRIES TO SCREAM, BUT HE IS PREVENTING HER FROM MAKING ANY SOUND.

RECORDING BREAK(50)

/INSERT MATERIAL
WITH MACHINE (A)/

1 E
L/A 2S SARAH
ROTH L.f/g
Machine in R.
PAN it L.

THERE IS A LOW, HUMMING NOISE SOME WAY OFF AND APPROACHING THE PIT IS A SILVERY CIRCULAR MACHINE WITH TWO TELESCOPIC ANTENNAE WAVING ABOUT. ROTH THROWS HIMSELF FLAT BESIDE SARAH.

2 B
L/A CU MACHINE
SP.FX.
It Sinks
It Rises
It turns

THE MACHINE, BLEEPING AWAY, SENSORS WAVING, STOPS AT THE PIT. ITS SENSORS STUDY THE HOLE. THEN IT TRUNDLES CAREFULLY ROUND THE SHAFT AND ON OUT OF SIGHT)

1 E
MS MACHINE
PAN it L.
HOLD SARAH/
ROTH f/g

126. 2 B
TIGHT 2S
SARAH/ROTH

SARAH: What on earth -

ROTH: Sssh!

- ROTH rises
out R.
- (HE WAVES HER TO SILENCE
AND GETS UP NERVOUSLY
TO CHECK THAT THE
MACHINE HAS REALLY GONE)
127. 1 E /
MS ROTH comes
f/w
2S SARAH/ROTH Who are you? Where are you from?
128. 2 B /
2S SARAH/
ROTH SARAH: Funny. That's just what
I was going to ask you. My name's
Sarah. What's yours?
129. 1 E /
CU ROTH
ROTH: Sarah....
- SARAH: What's your name?
130. 2 B /
2S SARAH/ROTH
ROTH: Roth.
- SARAH: And do you live here,
Roth? No - those are space
clothes, aren't they?
131. 1 E /
2S SARAH/ROTH
ROTH rises
PAN him R.
(ROTH EDGES OVER TO THE
PIT, LOOKS IN)
- ROTH: I covered this, yunnerstand?
That machine shoulda gone down.
132. 2 B /
MS SARAH. She
rises comes
f/w. 2S
SARAH/ROTH SARAH: Tell me about the machine.
Why are you frightened of it,
Roth?
-
- RECORDING BREAK (51)
133. 1 F /
2S SARAH/ROTH ROTH: The machine serves him.
Catches my crewmates -
- SARAH: Serves who?
- ROTH f/w
X's L.
2S ROTH/SARAH ROTH: The thing in the rocks,
yunnerstan? I don't get caught,
not again. No, No.

- listen -
SARAH: Roth, /listen - what
 thing in the rocks? /
134. 2 B
 2S ROTH/SARAH
- ROTH: Over there. The alien.
 The machine catches us, takes us
 for torture. (HE SHOWS UGLY
 MARKS ON HIS BODY) I got away,
 see. /
135. 1 F
 CU SARAH
- SARAH: The alien did that - is
 that what you're saying? They're
 burns, aren't they? /
136. 2 B
 2S ROTH/SARAH
- ROTH: He killed Heeth and
 Splier, I got away, yunnerstan? /
137. 1 F
 2S ROTH/SARAH
 ROTH OUT L.
- SARAH: I think I'm beginning to...
 Look, take me to where these rocks
 are.
138. 2 B
 2S SARAH/ROTH
- ROTH: Na...na..... /
- SARAH: Roth, you've got to help
 me! / I came here with two friends
 and they've both vanished, yunnerstan?
 I mean, you understand?
139. 1 F
 CU SARAH
140. 2 B
 CU ROTH
- ROTH: I saw 'em.
141. 1 F
 CU SARAH
- SARAH: Then it was you following
 us? /
142. 2 B
 CU ROTH
- ROTH: One of your friends is
 with Vural. /
143. 1 F
 CU SARAH
- SARAH: Vural?
- ROTH: He was in the circle.
 I saw 'em take him.
- SARAH: You mean you know where
 the Doctor is? /
 (HE NODS)
144. 2 B
 CU ROTH

SAT

201. 1 B CAMS: 1B
DR.in L. 2B, 2X

18. EXT. ENCAMPMENT. DAY (O.B.)

ERAK X'S
L.

(KRANS IS QUESTIONING
THE DOCTOR)

2S ERAK/
DOCTOR

DOCTOR WHO: I told you, I've just got here -

ERAK: How? We've seen no ship.

DOCTOR WHO: Didn't use one, old chap. I came by transmat beam.

VURAL: That's a lie!

202. 2 B
2S KRANS/
VURAL

(HE ENTERS FRAME)

203. 1 B
2S ERAK/
DOCTOR

DOCTOR WHO: I assure you I am not in the habit of lying. And who are you?

204. 2 B
2S KRANS / VURAL

VURAL X's L.
comes f/w

VURAL: Vural. I am the leader
of this party.

2S VURAL/
KRANS

(TO OTHERS)

Where did you find him?

205. 1 B
3S VURAL/
ERAK/DR. ERAK: First saw him cree

ERAK: First saw him creeping about that circle.

DOCTOR WHO: Not creeping - I was repairing -

KRANS: Shut up!

Time we caught up with him
he was bent over Zake.

206. 2 B
2S VURAL/KRANS KRANS: Killed him.

207. 1 B
MCU DR. DOCTOR WHO: I did not kill him.
I heard a cry and found him lying
in a gully with his neck broken.
An accident, I imagine.

208. 2 B
MCU VURAL VURAL: (A BEAT) You say you
came here by transmat beam?

209. 1 B
MCU DR. DOCTOR WHO: That's right.

210. 2 B
2S VURAL/KRANS VURAL: There's no transmat system
for this planet. The Earth's
been junked.

211. 1 B
3S VURAL/ERAK/
DR. DOCTOR WHO: Temporarily abandoned,
ERAK out L. perhaps, but not junked. Oh no.
VURAL u/s VURAL: It's worn out, useless,
X's R. and too far from the freight routes.
2S DR./VURAL Nobody comes here so there's no
transmat system. Check?

212. 2 B
MS ERAK ERAK: Check.

213. 1 B
2S DR./VURAL VURAL: So start telling the truth
or you'll find things getting a
little rough.
ZOOM IN DR.

DOCTOR WHO: I'm sorry to keep
contradicting you but there is a
transmat beam from Space Station
Nerva.

214. 2 B
CU KRANS KRANS: From where?

215. 1 B
CU DR. DOCTOR WHO: Space Station Nerva.

216. 2 B
2S KRANS/ERAK (THE THREE GAZE AT EACH
OTHER. ERAK SHAKES HIS HEAD)
ERAK: Is he crazy?

217. 1 B
2S DR./VURAL KRANS: A joker.

- 31 -

VURAL: You don't expect us to believe that!

DOCTOR WHO: Nerva. Transmat beam. Earth. Simple as that. Why don't you believe me?

VURAL: Because Nerva doesn't exist, that's why. There's no such place.

DOCTOR WHO: Fascinating...You don't believe it exists and yet you've obviously heard of it./

218. 2 B
MCU KRANS

KRANS: Everybody's heard of the Lost Colony. /

219. 1 B
CU DOCTOR

DOCTOR WHO: Lost Colony? You mean it's become a myth like Lost Atlantis? /

220. 2 B
CU ERAK

ERAK: Like what? /

221. 1 B
MCU DOCTOR

He rises
PAN him L.
3S KRANS/
ERAK/DR.
PAN DR. R.

DOCTOR WHO: Don't you know about Atlantis. It's a legendary place. Oh never mind. Well, that's immensely interesting! Are you going to untie me?

Sits

VURAL: We're going to get the truth out of you first!

KRANS: Too right.

DOCTOR WHO: Very colonial. You are from a colony, I take it?

CU VURAL

VURAL: GalSec.

2 X
CU DR.

DOCTOR WHO: Of course on Nerva they know that various colony ships left Earth. They'll be delighted to hear they're not the sole survivors of the human species. You are human? /

222. 2 B
2S KRANS/
ERAK

- 31 -

KRANS: What do you mean?

ERAK: Course we are. /

223. 1 B
 CU DR.

DOCTOR WHO: Oh, no offence.

RECORDING BREAK (77)

224. 2 X
 CU DR.

(THE DOCTOR LOOKS AT
VURAL. CAMERA CLOSES
ON A DEVICE ON VURAL'S
SHIRT FRONT)

225. 1 B
 CU VURAL'S
 CHEST

ZOOM IN DEVICE

RECORDING BREAK (78)

226. 1 B
 MS VURAL

(REACTIONS)

227. 2 B
 MCU KRANS

RECORDING BREAK (79)

- 32A -

EF.1MON

387. 2 C CAMS: 1C
CS MONITOR 2C

19. EXT. RUINS. DAY (O.B.)
(COURTYARD CONTROL AREA)

CAM. 1's Feed
MCU DOCTOR

(THE DOCTOR ON A MONITOR
SCREEN)

Leans fwd.

DOCTOR WHO: (FILTER) D'you
mind if I take a closer look.

STYRE's
hand in R.

(HIS FACE BENDS FORWARD
INTO A CLOSE SHOT)

I'd say it's not a product of
human technology, eh, Vural?

Monitor
switched off

(VURAL SHOVES THE DOCTOR
BACK)

VURAL: (FILTER) You're a
freak!

(A TALON-HAND COMES INTO
FRAME AND CUTS THE PICTURE.
IT MOVES TO ANOTHER SWITCH
ON THE CONSOLE. THERE IS
A SHARP SERIES OF BEEPS
AND PINGS)

RECORDING BREAK

(130)

- 32A -

MON

402. 1 E CAMS: 1E

H/A LS
Staircase

20. INT. RUINS. DAY. (O.B.)

(STAIRCASE TOP)

HARRY up stairs

(HARRY IS WANDERING
CAUTIOUSLY THROUGH
THE DARK DARK
DECAYING CLOISTERS.
A VERY EERIE,
HAUNTED SORT OF
PLACE.

HOLD HARRY CU

SUDDENLY FROM
THE OTHER SIDE
OF A WALL HE HEARS
A SERIES OF BEEPS
AND PINGS. HARRY
FREEZES)

RECORDING BREAK (140)

EP.1

THURS

100. 1 M CAMS: 1M, N

L/S MS
MACHINE

21. E.M. HEATH. DAY. (O.B.)

(HEATHLAND - NEAR MATTERBEAM AREA)

ZOOM IN

SP.FX
It Rises

SP.FX
It turns

(THE MACHINE
STOPS THUNDING
ALONG WITH IT
"HEARS" THE
SERIES OF BEEP
AND PINGS.
THESE NOISES ARE
ITS ORDERS: IT
STOPS. TURNS
ROUND, EXTENDS
ITS SENSORS AND

RECORDING
BREAK (40)

MOVES AS FAST AS
IT CAN IN THE
DIRECTION IT HAS
JUST COME FROM)

101. 1 N /

L/A CU
MACHINE

SP.FX
It turns thru 180°

SP.FX
It moves R.

RECORDING BREAK (41)

102. 1 N /

L/A LS
MACHINE

SP.FX.
Moves f/w

Out R.

RECORDING BREAK (42)

SAT

228. 1 C CAMS: 1C
TIGHT 4S 2C
22. EXT. ENCAMPMENT. DAY (O.B.)

KRANS/VURAL/
DOCTOR/ERAK

(THE DOCTOR STILL BOUND,
THE OTHERS TALKING
SOME WAY OFF)

229. 2 C
2S KRANS/VURAL /

ERAK: He's lying through his
teeth - I say get rid of him now
and save ourselves the trouble
later.

VURAL: Krans?

230. 1 C
CU ERAK

KRANS: If he'd landed by ship
we'd have heard. Maybe he did
come by transmat.

ERAK: From Nerva?

231. 2 C
CU VURAL

KRANS: Maybe.

232. 1 C
CU ERAK

VURAL: I remember the old story.
Back in the days of the Expansion
a bunch of survival sleepers went
to Space Station Nerva to wait
for the Earth to cool down again.

233. 2 C
2S KRANS/VURAL

ERAK: So Earth's been cool a
long time and they've never come
back. And Nerva's never been
found. It's just a story.

VURAL: I reckon if it ever
existed it got burnt up in the
sunbursts.

234. 1 C
4S KRANS/VURAL/
DOCTOR/ERAK

KRANS: You know what makes me
half believe him? It's such
a crazy story, that's what.

- 35A -

ERAK: You mean if he was
lying he'd dream up something
better? /

235. 2 C
2S KRANS/VURAL

KRANS: Check. I'll question
him again.

VURAL rises VURAL: No. I'll handle
this.

RECORDING BREAK (80)

- 35A -

THURS

62. 2 K CAMS: 1J
L/A SARAH/ 2K
ROTH enter

23. EXT. HEATH. DAY (O.B.)
(WALK AREA (1))

Come f/w
HOLD TIGHT
2S SARAH/
ROTH
SARAH out R.

(SARAH AND ROTH MOVING
WARILY)

ROTH: Sssh! It's just aways
down here.../

63. 1 J
2S ROTH/SARAH

Well what are we waiting for

64. 2 K
TIGHT 2S
ROTH/SARAH

SARAH:/ Roth. if you were in
Vural's crew why are you so
frightened of him?

ROTH: He's been to the rocks.
I saw. I saw.

SARAH: What do you mean?

ROTH: The alien let him go,
yunnerstan? Vural's hooked.

65. 1 J (HE MOVES ON)
2S SARAH/
ROTH

66. 2 K
2S ROTH/SARAH
PAN SARAH R.

67. 1 J
CU ROTH
OUT R.

RECORDING BREAK (24)

SAT

236. 2 D CAMS: 1D, E
MCU KRANS 2D, E
24. EXT. ENCAMPMENT. DAY. (O.B.)

VURAL in L. (THE DOCTOR AGAIN UNDER INTERROGATION)

PAN him R.
2S VURAL/DR. VURAL: Right. How long have they been in deepfreeze on Nerva?

DOCTOR WHO: Oh....ten thousand years?

237. 1 D VURAL: And you woke up before the others? /
3S VURAL/
ERAK/DR.

DOCTOR WHO: Uh, no. No, I'm a sort of travelling time...expert. As you can see, Earth has been habitable for a few thousand years. But they didn't wake up. Why? Clock stopped. Overslept. So here I am.

238. 2 D
CU VURAL
PAN him L. VURAL: Clock expert....

239. 1 D DOCTOR WHO: Horologist actually. /
2S ERAK/ And time expert. . Just love
DR. clocks - atomic, quartz, grandfather -

240. 2 D ERAK: He's still lying. /
CU VURAL (DOCTOR WHO: Cuckoo clocks...)
VURAL: Shut up, Erak. You got any proof? /

241. 1 D
CU DR.

DOCTOR WHO: Well no. I didn't expect to meet anyone. I understood Earth was not inhabited. /

242. 2 D
CU KRANS

- 38 -

243. 1 D
CU DR. KRANS: That's what we thought.
Until we picked up a distress
call from around here./
244. 2 D
MCU VURAL DOCTOR WHO: A mayday? You're
a military expedition, I take it?/
PAN him L. VURAL: One of our GalSec freighters
went missing. We picked up a
mayday and came down for a
looksee. Soon as we left the
ship it was vapourised. Nine
of us were stuck here./
245. 1 D
2S ERAK/DR. DOCTOR WHO: Nine? Where are
the rest?/
246. 2 D
2S VURAL/KRANS VURAL: Vanished./
247. 1 D
2S ERAK/DR. ERAK: (MENACING) And we reckon
that circle of yours has got
something to do with it!
ERAK out L.
HOLD DR. DOCTOR WHO: Oh, No, no. That's
simply the reception point for the
transmat beam from Nerva.
248. 2 D
3S VURAL/KRANS/
ERAK (HE LOOKS BEYOND THEM AND
SEES SARAH AND ROTH
(ROTH, SARAH SNEAKING UP TO THE
b/g) ENCAMPMENT)
249. 1 D
CU DR. ERAK: Let's kill him and get it
over with./
250. 2 D
3S VURAL/KRANS/
ERAK DOCTOR WHO: Wild talk my friend.
(ROTH SARAH Far from killing me, you should
hide b/g) treat me as an honoured guest./

- 38 -

KRANS: Why?

DOCTOR WHO: You don't want to be stuck here forever, do you?

251. 1 D VURAL: Go on. /
CU DR.

252. 2 D DOCTOR WHO: Well, I might consider helping you. /
3S VURAL/
KRANS/ERAK

VURAL f/w
3S VURAL/
ERAK/DR.

VURAL: How d'you reckon to help us?

253. 1 D DOCTOR WHO: Simple. / I finish refocussing the matter beam and we all pop up to Nerva. Then you can get in touch with your headquarters and they'll send a ship for you. I'll have two eggs for breakfast, lightly boiled, and not too much butter on the toast. /
TIGHT 2S
VURAL/DR.

254. 2 D VURAL: Listen. If you are one of the Old People, we're not taking orders from your lot. While you were dozing away, our people kept going. And they made it. We've got bases all across the Galaxy now. You've done nothing for the last ten thousand years and we've made an empire. Understand?
TIGHT 2S
VURAL/DR.

255. 1 D DOCTOR WHO: Oh, absolutely. /
TIGHT 2S
VURAL/DR.

256. 2 D VURAL: We're not taking any of that Mother Earth claptrap -
3S VURAL/
ERAK/DR.

KRANS: Hey, look! It's Roth!

257. 1 D (THEY SPIN ROUND. / ROTH STANDS ON A HILLOCK SOME FIFTY YARDS AWAY)
VURAL ETC.
L. f/g
ROTH R. b/g

258. 2 D
4S VURAL/KRANS -
ERAK/DR.

- 40 -

VURAL/KRANS/
ERAK out R.

ERAK: It's old Rothy! Hey,
Rothy!

(THEY DASH TOWARDS HIM.
ROTH TURNS AND
DISAPPEARS)

KRANS: Roth! It's Rothy!

SARAH in L.
comes f/w
2S SARAH/DR.

ERAK: Rothy!.....

(SARAH RUNS INTO THE
ENCAMPMENT AND CUTS
THE DOCTOR'S BONDS WITH
A DISCARDED MACHETE)

259. 1 D
2S SARAH/DR.

DOCTOR: Hullo Sarah. Who's
your speedy friend?

260. 2 D
2S SARAH/DR.

They go u/s
exit

SARAH: Explain later. Come on.

(THEY RACE AWAY)

RECORDING BREAK (81)

VURAL: (CALLS) Roth!....Roth!

2 E
KRANS/VURAL
in L.

ERAK: (PANTING) It's no
good Krans. He's bunked.

VURAL

1 E

LS-ERAK

runs f/w

2 E

2S-KRANS/

VURAL

1 E

3S-KRANS/

VURAL/ERAK

2 E

2S-KRANS/

VURAL

Turns u/s

ERAK in R.

VURAL: Why'd he run like that?
Why'd he run from us?

ERAK: He musta gone bush.

(THEY ARE TRUDGING BACK TO
THE CAMP. VURAL HALTS
SUDDENLY STARING)

2 D

f/w X's L.

(HE POINTS. THE DOCTOR'S
BONDS LIE SEVERED)

ERAK: That freak! He's got
away!

VURAL: (GRIM) Get your guns.

(82)

/EP. 1/

- 42 -

/THURS/

68. 2 K CAMS: 1J
 LS 25 EXT. HEATH. DAY (O.B.)
 SARAH, DOCTOR (WALK AREA (1))
 run f/w

PAN them L.

(SARAH, THE DOCTOR
AND ROTH)

ROTH in R.

PAN ROTH L.

69. 1 J /
 2S SARAH/ SARAH: This way, Doctor.
 DOCTOR

DOCTOR WHO: No, first things
 first. I think I dropped my sonic
 screwdriver by the circle - I
 feel absolutely lost without
 it. /

70. 2 K
 2S SARAH/
 DOCTOR

(SARAH HANDS IT TO HIM)

I knew I left it somewhere.

71. 1 J
 MCU SARAH

SARAH: The pit?

72. 2 K
 2S SARAH/
 DOCTOR
 OUT L.

DOCTOR WHO:
 Lead on, MacSmith.

RECORDING BREAK (25)

EP.1

- 43 -

SAT

267. 1 F CAMS: 1F
 VURAL in
 R. 26. EXT. HEATH. DAY (O.B.)
 (ENCAMPMENT)

PAN him L.

Include KRANS/ (VURAL, KRANS AND ERAK,
 ERAK ALL ARMED, MOVING
 LIKE HUNTERS)

They come f/w

HOLD 3S KRANS/
 ERAK/VURAL

VURAL: Keep your eyes peeled.
 They can't have got far.

They move out L.

RECORDING BREAK (84)

- 43 -

- 44 -

EP.1/FRI/

145. 2 B CAMS: 1F
 NIGHT 2B
 3S 27. EXT. PIT AREA. DAY (O.B.)
 SARAH/ (PIT AREA TOP)
 ROTH/
 DR.

(HALTING AT THE PIT EDGE,
 THE DOCTOR, SARAH AND
 ROTH. THEY GAZE DOWN)

DOCTOR WHO: He couldn't have
 climbed out?

TILT DOWN
 DR.

SARAH: Not without help.

DOCTOR WHO: This machine you
 told me about - could that have
 lifted him -

SARAH: No, he'd already gone
 by the time the machine came.

(THE DOCTOR BENDS AND STUDIES
 THE SCORCHED GRASS. HE
 PLUCKS SOME OF THE GRASS
 AND CHEWS IT THOUGHTFULLY)

2 B
 MCU SARAH - - - - -
DOCTOR WHO: Terullian Drive.

SARAH: What?

He rises
 TILT UP

DOCTOR WHO: That's
 interesting because there's no
 terullian to be found in this
 galaxy.

PAN him L.

ROTH: Yeah, alien. Alien,
 yunnerstan?

Goes u/s

(HE MOVES HIS HANDS OVER HIS
 HEAD, MIMING A DOME SHAPE)

- 44 -

DOCTOR WHO: Yes, all right,
old chap. Don't you worry about
him. (TO SARAH) He's half
demented by shock.

SARAH: He's been tortured.
Badly by the look of it. He's
terrified of everyone now
including his old crewmates.

PAN him R.

Goes u/s

DOCTOR WHO: Yes, can't say I blame him for being wary of friend Vural, at any rate....You know its absolutely typical of Harry. How anyone in their proper mind could fall down a whacking great subsidence like....that's it!

PAN him L.

SZRAH: What's it?

DOCTOR WHO: Subsidence. A sewer
or something. Maybe the Central
Line, eh?

SARAH: I'm not with you.

PAN him R.

DOCTOR at
bottom frame

DOCTOR WILSON: I mean there must be a way out from the bottom. Hang on - I'll just go down and take a look.

146. $\frac{1}{\text{CU DOCTOR}}$ F

SARAH: Be careful, Doctor./ If
you break a leg or something we'll
never get you out...

(THE DOCTOR IS DISAPPEARING
DOWN THE SHAFT, CLINGING TO
THE LOG)

DOCTOR falls
out bottom
frame

DOCTOR WHO: Don't worry Sarah.
Perfectly safe -

RECORDING BREAK (53)

(CUT IN SHOT)

147. 2 B
CU SARAH

RECORDING BREAK (54)

$\frac{2}{MS} \frac{A}{DR. (DBL.)} \cdot \overline{PAN} DR.$ to bottom of pit

- 46 -

INSERT MATERIAL
WITH MACHINE (B)

2 B
CU SARAH -- SARAH: Doctor, Doctor!
TURNS L.

1 F -- (SHE TURNS ROUND. THE
MCU SARAH -- MACHINE IS THERE. / ROTH
ZOOM IN CU / GIBBERS WITH FRIGHT AND
2 B / FALLS ON HIS KNEES IN
MS MACHINE -- FRONT OF THE MACHINE)

SP.FX.
Moves f/w.

1 F ROTH: Na! Na na na!
3S MACHINE /
ROTH/SARAH

2 B (THE SENSOR ARM SWINGS
CU MACHINE -- SLOWLY FROM THE CRAZED
MAN TO SARAH)

SP.FX.
Turns
from
Roth
to
Sarah

- 46 -

EP.1

- 47 -

SUN

282. 1 F CAMS: 1F
L/A IS HARRY

28. EXT. RUINS. DAY (O.B.)
(CLIMBING AREA)

Climbs up

(HARRY IS MAKING A
LABORIOUS CLIMB TO
A POINT WHERE HE CAN
LOOK DOWN THE FURTHER
SIDE OF THE STONE
CRAG. HE GAZES DOWN
AND WE ESTABLISH HIS
REACTION)

RECORDING BREAK (94)

EQUIPMENT FROM THE CRAFT HAS BEEN SET UP AGAINST ONE WALL)

451. L A
H/A LS SPACECRAFT

RECORDING BREAK (159)

29. EXT. PIT AREA. DAY (O.B.)
(PIT AREA TOP)

(WE ESTABLISH THE EMPTINESS.

NO SIGN NOW OF THE
MACHINE - OR SARAH OR
ROTH.

THE DOCTOR LIES AT
THE BOTTOM. HE STIRS.
HE SITS UP GROGGILY AND
RUBS HIS HEAD)

(NO ANSWER.

HE RUBS HIS HEAD AGAIN,
THIS TIME IN THOUGHT)

RECORDING BREAK (55)

EP.1

- 49 -

452. 1 B CAMS: 1B, C
 LS HARRY 2B

30. EXT. RUINS. DAY (O.B.)
(SPACECRAFT AREA)

races f/w

HOLD CU

(HARRY CROUCHES LOWER AS
 HE HEARS THE HUMMING NOISE
 OF THE ROBOT MACHINE.
 IT COMES INTO THE COURTYARD
 AREA WITH SARAH AND ROTH
 IN TOW.

RECORDING
 BREAK (160)

453. 1 C /
 MACHINE/SARAH/
 ROTH in L.
 PAN them R.
 HOLD SPACECRAFT
 b/g

THE MACHINE PAUSES, SCANS
 THE AREA WITH ITS SENSORS.

BUT HARRY IS TOO WELL
 SHIELDED FOR THE
 MACHINE TO SENSE HIS
 PRESCENCE.

SP.FX.
 Machine
 moves f/w

THE MACHINE DRAGS ITS
 CAPTIVES OVER TO THE
 SPACECRAFT.

454. 2 B /
 CU SARAH

455. 1 C /
 SARAH/ROTH/
 MACHINE f/g
 SPACECRAFT b/g
 STYRE out of
 craft

THE DOOR SECTION STARTS
 TO OPEN. CLOSE SHOT OF
 SARAH HELD CAPTIVE BY
 THE MACHINE, IN THE DOORWAY
 APPEARS THE SQUAT FIGURE OF
 STYRE, THE SONTARAN
 WARRIOR.

456. 2 B /
 MS STYRE

PAN him L.
 2S SARAH STYRE

HE STEPS OUT AND MOVES UP
 TO THE TWO NEW CAPTIVES.
 HE REACHES OUT AND TAKES
 SARAH'S ARM AND HIS CLAW
 DIGS INTO HER FLESH)

457. 1 C /
 TIGHT 2S
 SARAH/STYRE

~~STYRE: Ash - the female of the
 species...~~

RECORDING BREAK (161)

/TO BE RECORDED LATER/

TELECINE 2 (35mm TK) CLOSING TITLES

WITH T/J SLIDES S/I

- 49 -

CLOSING CREDITS FOR
'THE SONTARAN EXPERIMENT' EP. 1

TELECINE 4 (35mm)

Closing
Sig. Tune
on Tape

CLOSING TITLES (Dur: 50")

S/I T/J SLIDES

- | | | | |
|-----|--|------|--|
| (1) | Doctor Who
TOM BAKER | (10) | Incidental Music by
DUDLEY SIMPSON
Special Sound
DICK MILLS |
| (2) | Sarah Jane Smith
ELISABETH SLADEN | (11) | Visual Effects
Designers
JOHN FRIEDLANDER
TONY OXLEY |
| (3) | Harry Sullivan
IAN MARTER | (12) | Costume Designer
BARBARA KIDD
Make up
SYLVIA JAMES |
| (4) | Vural
DONALD DOUGLAS
Krans
GLYN JONES
Erak
PETER WALSHE | (13) | Lighting
TOMMY THOMAS
Sound
VIC GODRICH |
| (5) | Styre
KEVIN LINDSAY | (14) | Script Editor
ROBERT HOLMES |
| (6) | Roth
PETER RUTHERFORD
Zake
TERRY WALSH | (15) | Designer
ROGER MURRAY-LEACH |
| (7) | Written by
BOB BAKER AND
DAVE MARTIN | (16) | Producer
PHILIP HINCHCLIFFE |
| (8) | Production Assistant
MARION McDOUGALL
Production Unit Manager
GEORGE GALLACCIO | (17) | Directed by
RODNEY BENNETT
BBC Colour |
| (9) | Title Music by
RON GRAINER AND BBC
RADIOPHONIC WORKSHOP
Title Sequence
BERNARD LODGE | | |

END TELECINE 4

RECORDING BREAK (6)

/REWIND TK &
/RELOAD CAPTIONS/